WOLF FERRARI'S NEW OPERA --- ART OF MALE SOPRANOS

THE WEEK OF OPERA. Metropolitan Opera House.

MONDAY-"Julien." Miss Farrar, Mr. Caruso, Mr. Gilly.

WEDNESDAY -"Gioconda," Mmes. Destinn and Homer, Messrs. Caruso and Amato.

THURSDAY, 2 P. M. "Rosenkavauer," Mmes. Ober and Hempel, Messrs. Goritz, Althouse, Leonhardt and Reiss.

THURSDAY, 8:15 P. M. "Tosca," Miss Farrar, Messrs. Martin and

FRIDAY-"L' Amore Medico," Mmes. Bori and Aiten, Messrs. Cristalli, Pini-Corsi and Rothier, and "Madeleine." Mme. Alda, Messrs. Althouse and De Segurola.

SATURDAY, 2 P. M. "Orfeo ed Euridice," Mmes. Homer, Gadski, Sparkes and Case.

SATURDAY, 7:45 P. M. "Lohengrin," Mmes. Fremstad and Ober. Messrs. Berger, Goritz and Wither-

Century Opera House. TUESDAY-"Tiefland," Miss Ewell, Miss La Palme, Messrs. Kreidler and Bergman.

By W. J. HENDERSON.

Li, the histories are prolific in stories of the vocal art of Caffarelli and Farinelli, the two greatest male sopranos who g in the Handelian period. But it ward glance into the vocal past to revive memories of singers of whom less is usually written. Carestini's splendid art saved the day for Handel when Farinelli was singing at the opposition theatre in 1733. The composer had not been able to get him in the previous ason because he was engaged in Milan. Handel took Senesino instead and this singer created a furor in London. But Carestini was probably a greater artist. One learns what singers received in those times from a letter written to Mr Walpole by Owen Swiny. He quotes 1,200 guineas as the price to be offered for either Carestini or Senesino. This of course was for the sesson.

Carestini Avas born in Ancona in 1705 (or thereabout) and lived till about 1760. His debut was made at Rome in 1721 in a female role, that of Costanza in Bonocini's "Griselda." Carestini be-gan life as a soprano, but his voice changed to contralto, and it was this which brought him into comparison with Senesino, also a contralto. It is not altogether clear what his contemporaries mean when they speak of his one of the deepest and richest contraltos marked and supported, if the airs are Prague at the coronation of Charles compass, time and style the composer VI. Turning to the pages of Burney's not a complete master of his profes-Present State of Music in Germany' we find this sentence:

"When he performed in Prague his compass was sixteen notes from B in the bass to C in alt."

One thing alone remains quite cerand that he sang admirably. The question of the range of voice among the in pitch, or the intonations are false, student serious trouble. The composers of the time wrote for the singers, and taste in embellishment and a touching nothing in the composers is evirati is one that need not give any student serious trouble. The composers therefore their scores furnish presump-tive evidence as to the range of the utation will make no great progress pear in these old scores. In a brilliant the passages are not executed with neat-The lowest is E. But in an air singer may have merit of certain kinds, but is still distant from perfection." Farinell we find low B. A cadenza One of the items in this enumeration written by Hasse for the famous female is "divisions." D to E, an octave and one tone. We notes, not necessarily a scale, sung rapowe the preservation of these records to idly in one breath. The correct or flawnow in the possession of the present and thenceforward through most of the

writer's colleague, H. E. Krehbiel. To return to Carestini, we find all autherities agreeing that he sang rapid and articulation. In other words, they passages with remarkable skill, and that in later life he greatly improved his cantilena. A man of excellent appearance, he made a careful study of stage action, and was a master of the pantomimic art. His vocal study was unceasing. Mancini says:

"Although his voice was naturally beautiful he did not neglect to perfect it by study and to make it suitable to every kind of song, and he raised it to a point so sublime that he established in his youth his fame. He had a fecund genius and a discernment so delicate that despite the excellence of everything he did his great modesty prevented him from being satisfied. One day one of his friends finding him at study and applauding his singing, he turned to him and said: 'My friend, if I do not succeed in satisfying myself how can I satisfy others?"

Mancini, it should be noted, heard nost of the singers of whom he writes and was qualified to propounce opinions them. He was a vocal teacher, was born in 1716, died in 1800, and pub-School his book "Practical Reflections on Plorid Song" in 1796. This book is the chief authority on the singers and inging of the time. It has recently been translated into English. Fran-Tosi's book on florid song was published much earlier than Mancini's and contains, alas! singers. It also omits things about vocal art which many of us would like

very much to know. It would not be especially profitable to recount in detail the lives of such artists as Grossi, Orsini, Velluti and others. Their careers were much anke and their art was of one general Wherever we read in the works of those who heard these famous vocal expressed. artists of early times, whether it be in the records of professional musimusical education like Burney or cultivated amateurs like Lord Mount Edgecumb, we get the same idea of their These male sopranos and con-

with suavity and elegance. The admirable Dr. Burney wrote an

singing the author says:



Lucrezia Bori, who will sing in "L'Amore Medico."

poraries mean when they speak of his voice, because one tells us that it was sonage in the piece is not distinctly In

"Good singing requires a clear, sweet, even and flexible voice, equally free art and to refer to the scores of the from nasal and guttural defects. It is operas in which they sang we are but by the tone of voice and articulation brought to the conclusion that their of words that a vocal performer is sutain, namely, that he was a contraito perior to an instrumental. If in swelling a note the voice trembles and varies in pitch, or the intonations are false, ing expression," "pathos," these were ignorance and science are equally of the features of the eloquence of the expression be wanting the singer's rep- heard them nor in the scores of the No extremely high notes ap- among true judges. If in rapid divisions cadenza sung by Farinelli and reproness and articulation, or in adagios if
duced in Mr. Krehbiel's "Music and light and shade, pathos, variety of colthat with the first entry of this funda-Manners" the highest note is the upper oring and expression are wanting the

Vittoria Tesi runs only from term signified a succession of short the taste of the Enrilsh poet Thomas less execution of divisions was one of Gray, who made an invaluable collection the tests of a singer's technic in the of airs of his time. This collection is latter part of the seventeenth century eighteenth. Burney tells us that these divisions were to be sung with neatness were to be perfectly clean cut and abso lutely smooth. There was no call for power or brilliancy. Exactness and ele-gance were demanded, but not that sweeping manner which much later entered operatic music in the true dra-

natic bravura of Mesart. Every singer will understand why so much stress was laid on this execution of divisions. It was a period of vocal virtuosity and the public was educated in the requirements of the art. Every operagoer expected to hear scales of other rapid successions sung with perfect smoothness and he knew when i was so done. Listening to perfect pas sages, to perfect trills and to quisitely finished cantilena was the chief part of his delight.

Now we note that Burney also speaks of "swelling a note." The art of beout to a full forte and then diminishing it again to a piano was one of the great features of the old time singing. This was called "messa di voce" and no singer could expect admission to the first rank who was not a past master

Indeed upon a command of it rest to-day all the infinitesimal gradations of loudness and softness which play such an important part in the nuancing of song. In the Handelian period certain arias were introduced into operas no sketches of chiefly for the sake of giving singers Lisetta. opportunity to display their skill in this technical feat. These were called arias di portamento and they were slow movements in which the voice slid languorously from one tone to another and lingered with a swell on each importan note. Such airs were suited only to sentimental scenes or to moments which tearful melancholy was to be Sparkes and Messrs. Althouse, De Segu-

Taste in embellishment is also mentioned by Burney. Singers were perclans like Quantz, historians of high mitted wide latitude in the matter of adding ornaments to their numbers This indeed was no novelty. It came down from the years antedating opera. There is extant a madrigal together with traitos all sang with exquisite technical the dazzling ornaments customarily Caruso, Mr. Gilly and the usual cast, finish, with thoroughly equalized scales, added to it by Vittoria Archilei, a famous singer of the end of the sixteenth and beginning of the sevencosay on criticism, and conveniently in-troduced it into the third volume of his seventeenth century operas were buried and De Segurola, Mr. Toscanini concompendious history. This essay throws in the flowers of song called "florituri." But we must bear in mind that in those of its day by telling us what was ex- times singers were as a rule soundly pected. In regard to opera and operatic trained in music and knew how to make their embellishments. Here again and Messrs. Althouse, Goritz, Leonhardt the experience of their auditors exer- and Schlegel, Mr. Hertz conducting.

Louis D'Angelo, as Moruccio in Fieffand," Century Opera Company. Top-John McCormack at the Hippodrome to-night.

In fine, a word may be said about the conducting, "touching expression" required by Burever heard, while Quantz, the distin- not contrasted with one another and ney. We read over and over of the ever heard, while quantz, the distinguished flutist, records its range as from D to G. In 1723 Carestini sang in scene specially different in measure, ancients upon their hearers. People examine closely the comments of contemporaries upon the traits of their

> loftiest flights of expression were in the domain of tender pathos. Burney must be read literally. "Touchoperas themselves to indicate that any approach toward the publication of tumultuous elemental passion was ever that with the first entry of this funda- direction of Milton and Sargent Aborn mental element of tragedy into the Italian opera the male sor traitos were doomed. Their existence Strictly speaking this public taste which regarded the opera as a field for the display of vocal technic and voices entirely sweet and gentle. When dramatic verity claimed recognition the incongruous mixture of high voices had to give way to a normal

> > WOLF-FERRARI'S NEW OPERA.

priate parts.

distribution in which masculine and

feminine qualities played their appro-

General Manager Gatti-Casazza will present his fifth and last novelty of the Metropolitan Opera season next Friday evening, when Ermanno Wolf-Ferrari' latest work, "L'Amore Medico." a lyric comedy in two acts, adapted from Moliere's "L'Amour Medecin," will have its American premiere. The public is already familiar with the composer's "Le Donne Curiose." "Il Segreto di Suzanne" and "I Gioielli della Madonna." "L'Amore Medico" had its first performance in Dresden December 4. 1913. Public and press gave it a cordial reception. It was said to be in the composer's best style, while the libretto made by Enrico Goliscianni, was praised for the skill with which the spirit of Moliere's play had been preserved. The opera has been prepared for presentation here and will be conducted by Arturo Toscanini. The scenery has been painted by Kautsky of Berlin and James Fox of the Metropolitan Opera House. The costumes, after designs by Caramba of Milan, were made by Mme Louise Musaeus at the Metropolitan costume atelier. Jules Speck has charge of the stage management. The cast ... Antonio Pini-Corat Arnelfo.

Lucinda . . . Lucrezia Bori Clitandro Italo Cristalli Dr. Tomes Leon Rothfer
Dr. Desformandes Andres De Segurola
Dr. Macrolon Robert Leonhardt Dr. Bahis. . Angelo Bada Un Notario Paolo Anantan "L'Amore Medico" will be followed on Friday evening by Victor Herbert's

rola and Pini-Corsi, Mr. Polacco con ducting. METROPOLITAN OPERA HOUSE.

"Madelelne" with Mmes. Alda and

"Julien" will have its third hearing at the Metropolitan Opera House tomorrow evening with Miss Farrar, Mr. Mr. Polaceo conducting.

"La Gioconda" on Wednesday eve-ning with Mmes. Destinn. Homer and

"Der Rosenkavalier" as a special matinee on Thursday with Mmes. Hempel, Ober, Case, Mattfeld and Fornia make their embellishments. Here again and Messrs. Althouse. Goritz, Leonhardt is a product of the old Viennese master's the experience of their auditors exertaint upon them. Tosca" on Thursday evening with the airs and powers of the protect nearly every operagoer knew Mise Farrar. Mise Braslau and Messrs. Althouse. Goritz, Leonhardt is a product of the old Viennese master's princes Thea. This Aft. at 3. Pieno Recitat school.

Paderowski knows, it is said, all of the pupils of the Elinor Comstock Music

Pini-Corst and Ananian, Mr. Toscanini

Wolf-Ferrari's "L'Amore Medico" on Friday evening with Mmes. Bori and Alten and Messr, Cristalii, Pini-Corsi, Rothier, De Segurola, Leonhardt, Bada were deeply, even violently, moved by and Ananian, Mr. Toscanini conducting. them. When, however, we come to and "Madeleine" with Mmes. Alda and Sparkes and Messrs, Althouse, De Segurola and Pini-Corsi, Mr. Polacco conducting.

"Orfeo ed Euridice" at the Saturday matinee with Mmes. Homer, Gadski, Case and Sparkes, Mr. Toscanini conducting.

"Lohengrin" at popular prices of Saturday evening with Mmes. Fremstad and Ober and Messrs. Berger, Goritz, Well, Witherspoon and Schlegel, Mr. Hertz conducting.

CENTURY OPERA HOUSE.

The much discussed and once postponed "Tiefland" will be presented by the Century Opera Company under the for the first time in English at the Cen-March 17.

While the Century Opera Company has given several novelties during the Oratorio Society of New York operatic season, more than passing interest has been attached to the production of d'Albert's "Tiefland."

No opera of recent years has been sung more frequently in Germany. In drama form "Tiefland," under the title of "Marta of the Lowland," is familiar to New York theatregoers through the English dramatization which was produced by Mr. Fiske at the old Manhattan Theatre, with Bertha Kalich in the eading role of Marta. The libretto of the opera was adapted by Rudolph Lother from Angel Guimera's Spanish play "Terra Baixa."

"Tiefland" was given some five performances at the Metropolitan Opera House the premiere being on November 23, 1908, with Destinn singing the role of Marta and Isabelle l'Huillier that of Nuri, with Alfred Hertz conducting.

One of the special features in the Century production will be five soprano artists singing the roles of Marta and Nuri. The cast for the opening performance on Tuesday evening will find Lois Ewell singing Marta and Beatrice La Palme Nuri. Louis Kreidler will be the Sebastiano and Gustaf Bergman the Pedro. Alfred Kaufman will be heard as Tommaso, while Louis D'Angelo will be Moruccio. Nando, the Shepherd, will be sung by Vernon Dalhart and the Priest Will be Frank Mansfield. Pepa, Antonia and Rosalia, the three young girls in the service of Nebastiano, will be sung by Florence Coughlan, Louise Haussmann and Cordelia Latham respectively Helen Stanley and Enrica Clay, guests f the Century Opera Company, will alternate in the role of Marta. Miss Stanley will be heard for the first time at the Century on Wednesday evening. Lena Mason will alternate with Miss La Palme in the role of Nuri, while Thomas Chalmer will sing Sebastiano at the Wednesday and Saturday matiness and Thursday and Monday evenings. Walter Wheatley will sing Pedro at the Wednesday and Saturday matinees and Thursday evening. The production is under the personal direction of Mr. Alpertieri and Alfred Szendrei will conduct the opera.

MUSIC TEACHERS AND PUPILS.

The Elinor Comstock Music School of 1000 Madison avenue has long held its position in the foremost rank of the music schools of this metropolis, the American centre of music as well as the centre of

art and letters.
It was to Miss Elinor Comstock, head of the music school that bears her name, that the Paderewski affidavit was sent in denial of his contribution to an antiJewish paper. Mr. Paderewski, who is a personal friend of Miss Comstock, is a great admirer of her school and the method of teaching used there. This is only natural, as Miss Comstock is an exponent of her own teacher's (Lagchatisky's)- method and Paderewski himself is a product of the old Viennese master's of the music school that bears her name

in their welfare.

popular series under the direction of Dr. William C. Carl will be given in the Old First Presbyterian Church, Flifth avenue and Tweifth street, to-morrow evening, March 16, at \$:15 o'clock by Henry Seymour Schweitzer, F. A. G. O., organist and musical are series under the direction of Dr. At the MacDowell Club, where Walter L. Bogert is chairman of the music committee, Harold Henry, the pianist, will give a recital on the evening of March 31. of the Guilmant Organ School.

Margaret Anderton is giving a course of five music lectures in New York city.

The course began on Friday, March 6, residence studie, Heathcote Hall, 609 West The course began on Friday, March 6, residence studia, Heathcote Hall, 609 West and continues every succeeding Friday 114th street, near Riverside Drive, in night. The initial subject was "The Pianoforte and Its Development and Evolution—Pioneer Makers and Present Day Makers." Each lecture is illustrated with many plane selections played by Margaret Anderton. Anderton.

Walter L. Bogert, musical director of the People's Institute, has engaged Flor-ence Anderson Otis, soprano; Ellison Van Hoose, tenor, and Jacques Kasner, violin, for this evening, March 15, at Cooper-

FORTY-FIRST SEASON

BEETHOVEN SOLEMAN, One of the greatest masterworks in ARNEGIE HALL, MAR. 28, 8:15 Miss Helen Stanley (Late of Chieago Opera Co.). Mine. Othi Metzger (Hamburg Opera Co.), Mr teed Miller, Mr. Herbert Wither-poon (Metropolitae spoon (Metropolitan Opera Co.). N. Y. Symphony Orchestra and the Oratorio Chorus of 250 trained voices. Seats now at Box Office, 1 W. 34th St., Chandler-Fbel Music Co., Bklyn.,

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Union. For the other Sundays in March the following soloists have been engaged the following soloists have been engaged the following soloists have been engaged and takes a great deal of interest Alfred D. Thaw, tenor; Francis Rogers barytone; Sara Gurowitsch, 'cello; B. C. Tuthill, clarinet.

Lois Ewell, as Marta in "Tiefland."

mour Schweitzer, F. A. G. O., organist and musical director of Trinity Lutheran Church, Reading, Pa., and a post-graduate and Mrs. John Dennis Meehan, Carnegie

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CONCERTS OF THE WEEK SUNDAY-Mischa Elman, violin re-

cital, Carnegie Hall, 3 P. M. David Sapirstein, piano recital, Princess Theatre, 3 P. M. Ferdinand Sinzig, pianist, and Mme.

Eudora van Horn, soprano, joint concert, Rumford Hall, 3:30 P. M. Hans Letz, violin recita!, Littie Theatre, 8:30 P. M.

John McCormack, song recital, Hippodrome, 8:15 P. M. Opera concert, Metropolitan Opera House, 8:15 P. M.

Opera concert, Century Opera House, 8:15 P. M. THURSDAY-Mme. Namara-Toye. soprano, Royal Dudmun, barytone, joint recital, Acolian Hall, 3 P. M.

negie Hall, 8:15 P. M. SATURDAY-Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M. Harold Bauer, pianist, Acolian Hall.

Boston Symphony Orchestra, Car-

3 P. M. Tollefsen Trio and Mme. Buckhout. soprano, joint concert, Acolian Hall 8:15 P. M.

Jan Kubelik, violin recital, benefit Hospital Fund Hungarian Relief Society. Carnegie Hall, 8:15 P. M.

though they may not be able to pay for her regular tultion. Mme. Garrigue gave a private concert at the Waldorf-Astoria on the afternoon of March 12.

Miss Jessie G. Fenner of 15 West Thirty-sixth street gave an interesting talk on "Voice and the Art of Singing and Speaking" before the music departm the Woman's Club of Jersey Cit Wednesday afternoon, March 11. tical illustrations were given by Miss.
Fenner, who had the assistance of three of her pupils, Mrs. Isabel Klemyer, Miss Catherine F. Brown, sopranes, and Miss. Gladys Opdyke, contraito, in songs.

Alexander Lambert of 792 Lexington avenue will give a the dansant to high in honor of Miss Elinor Comstock and the members of her music school and their friends. Mme. and Miss Gadski, Miss Lopoukowa and Alma Gluck are among those who have accepted invitations to meet these young musiclans. meet these young musicians.

CONCERTS, RECITALS, NOTES OF MUSIC.

The last pair of concerts of the Boston Symphony Orchestra will be given in Carnegie Hall Thursday evening March 19, and Saturday afternoon, March 21. At both concerts the orchestra will have the assistance as soloist of Mr. Paderewski. Thursday evening Mr. Paderewski will play his own concerts in A minor. Saturday afternoon he will play Beethoven's concert in E flat major, No. 5, "Emperor." The programmes in fall for each concert are as follows: THURSDAY EVENING.
Symphony in F major, No. 3... Ch

Rumanian rhapsody.

Symphony in F minor, No. 4.

Tschalkowsky
"Haffner" serenade Nos. 2, 3, 4, Mozart

Continued on Fifteenth Page

METROPOLITAN NELSA SUNDAY TO-NIGHT CENTURY TERESA CARRENO

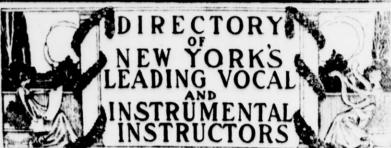
THE GREATEST WOMAN PIANISTE Mose. HOMER, FORNIA: Mr. SCHLEGEL Entire Metr. Orchestra. Cond. HAGEMAN. To-morrow at 8. Julien. Farrar, Lange. Gilly, Relss, Ananian. Cond., Polacco Wed. at 8. Gloconda. Destinn, Homer. Caruso, Amato. Seguela. ruso, Amato, Segurola, Cond.
Thurs. Pop. Price Mat. at 2.
Ober. Hempel, Case: Goritz.
hardt. Reiss. Cond., Hertz.
Thurs. at 8:15. Tosca. Farre
Pini-Corsi, Rossi. Cond., Polac Pini-Corsi, Rossi, Cond., Palrar, Marin, S.
Pini-Corsi, Rossi, Cond., Polacco, John M. L. Corsi, Segurola, Alten, Cristaili, Pini-Corsi, Segurola, Rothier, Cond., Toscanini, Poltowed by Weine, Alda; Althouse, Segurola, Cond., Pesat, Mat. at 2. Offeo ed Euridice. He Sat, Mat. at 2. Offeo ed Euridice. He Sat, Mat. at 2. Offeo, Cond., Toscanini, Sat, at 7:45. Pop. Prices, Lohengrin, From Ober; Berger, Gorliz, Witherspoon, Cond., J. MARDMAN PIANO USED.

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